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who had no less than three on the occasion of his giving a dinner to the Emperor Charles IV.

If man stepped nakedly upon this planet, he did so with the innate aptitude to cover himself with every garment, and to surround himself with every article of furniture which can be drawn by his intellect out of matter, from the shoe which lies between his foot and mother earth, to the looking-glass which reflects rather his swollen vanity than his bodily outline. He has sofas and ottomans to quicken the flesh into voluptuousness while reading the sermon on the Mount; he lives in a palace while thinking of Him that was born in a manger; and he goes to sleep on bags of gold, while dreaming of naked and breadless orphans and widows.

THE PALMER MARBLES.

HERE we have an exhibition we take great delight in, being, as it is, wholly devoted to the works of one man. While contemplating the works of an artist thus placed on exhibition, the public have an opportunity to compare one example with another, note the variety and progress of thought, and better realize the character of feeling which the artist illustrates, than is possible in a conglomerate collection, where enjoyment is disturbed by a confusion of subjects and a wide range of unequal accomplishment. So far as our relation to the artist and the public is concerned we have nothing to do at present with the grade of beauty, or sentiment, which the artist strives to embody. That is a personal attribute peculiar to the artist's nature. It is a very important consideration only when treating of abstract art, or in selecting works of Art, to illustrate ideas relating to Art, but it has no bearing upon criticism of individual labors. Any one who undertakes to cry down the simple beauty of Goldsmith's feeling by criticising his works depreciatingly in comparison with those of the majestic Milton, would or ought to be laughed at. The appreciation of any embodiment of artistic feeling depends upon the force of its expression, and upon the sympathy for it in the public appealed to; and whenever admiration finds utterance, it should be estimated according to the capacity and nature of the person whose approval may be thus evinced in words. The relation of the artist to the mind of any other person is to be viewed as near as may be on a plane of mutual sympathy and sensations; the dividing line, or rather difference, between the artist and the non-artist, being in the executive faculty, which enables the former to put his thought in form. "All men can, in some measure, feel, but few understand, and still fewer express." It is a noble thing to be conscious of admiration, and capable of enthusiasm; but, intensity of speech is not always to another mind authority for excellence; it represents solely, so far as an absolute standard is concerned, a strong susceptibility to impressions of the Beautiful; and any other value attributed to such an opinion must be due to extra-

neous circumstances. Keeping in mind, therefore, our views of the province of the critic, we add our mite to the general comment upon the "Palmer Marbles."

Mr. Palmer exhibits twelve pieces of sculpture: namely, two busts of children, designated as "Infant Ceres" and "Infant Flora;" two busts, entitled "Resignation" and "Spring;" a medallion, entitled "A Dream of the Spirit's Flight;" "Sappho," an alto-relief; and two bas-reliefs, "Night and Morning." A statue of the "Indian Girl;" a bust of "E. Corning;" "The Sleeping Peri;" and a medallion head of "Innocence."

It is a very rare thing to see a fine bust of a child. An artist seldom undertakes to embody so pure an ideal as the sweetness and innocence of childhood. To recognize this either in marble or on canvas, is the highest tribute that can be paid to the excellence of a work of Art. The two busts of "Infant Flora" and "Ceres" being very complete and beautiful realizations, we should call them the best productions in the gallery. We are glad to notice the superior merit of the Infant Flora, which is the latest production.

The bust of "Resignation" is also an exquisite work. In sculpture we accept titles and stories attached to works of Art as marks to distinguish one from another, and not as guides to our perceptions. For instance, it is a matter of little consequence what the Milo Venus was intended to signify, as she stands before us without any arms to indicate her action: the statue impresses us as one of the sculptured standards of Beauty, which impression might be weakened were its action such as to excite a train of complicated thought. "Resignation," is for us, therefore, a most beautiful embodiment of a charming ideal, significant of sweetness as well as delicate beauty which we love to contemplate. We would especially direct attention to the treatment of the hair, a feature which we shall allude to again. The "Spirit's Flight" is a very happily managed composition. The hair is again a remarkable element of its beauty. The sentiment of all these marbles appears to be of the same character, and what we would say of one piece is, in this respect, true of another. In the bust of "Spring" there is the same sweet, lovely expression as that of the "Resignation." So is it in the "Sappho," by the side of the "Spirit's Flight;" the only difference between each of the subjects of the busts and medallions appear to be a difference of feature. We now come to the "Indian Girl," which is the most prominent and ambitious work among those exhibited. This is Mr. Palmer's first statue, and being so, it is a eminently successful work. The maiden is represented contemplating a crucifix which she holds reverently in her hand; she stands half nude, her Indian blanket draped around the lower limbs. The statue is entitled the "Indian Girl; or, the Dawn of Christianity." What we have said about stories will apply to this statue. Whatever significance it may have, its *story* has no bearing upon the merits of the statue as a work of Art. The girl is represented in a contemplative mood, and the mood is very finely expressed. The head is beautiful.

Parts of the body are exquisitely modelled, and we like the drapery as well as the pose of the figure; its lines generally, in every view of the figure, are fine; in short, it is a beautiful, original composition. There are some defects in the drawing, but we do not regard them as impairing, in any great degree, the effect of its sentiment. There only remains for us to notice the bust of Erastus Corning, the execution of which is remarkable; the bas-reliefs of "Night" and "Morning," and "The Sleeping Peri." The latter, to our mind, is the least attractive piece in the gallery. We should like to segregate the head from the body as a beautiful ideal of Repose.

In summing up the impressions of the exhibition we are struck with many marked results. Mr. Palmer exhibits real genius, and the power of a true artist. He is, in particular, *original*. There is an individuality about his works which stamp them as fresh coins from the mint of his own love of beauty. He triumphs over great difficulties, and pre-eminently among these is the degree of purity which his works breathe in spite of sensual elements. There is a charm of sweetness in all his heads, wherein alone the artist effects the culminating points of beauty. Sentiment, character, being for us the chief qualities of a work of Art, when these are visible and effective, the artist has labored to great purpose. And these, Mr. Palmer's works present in a most satisfactory manner. One of the technical elements of originality which Mr. Palmer's works are conspicuous for, is his treatment of the hair. There is no conventionalism about it; it is a fresh, untrammelled, exquisite expression of this very important feature; one which he has studied from Nature, and one that the weaknesses of humanity cannot affect so as to deprive us of perfect examples; it is presented to us with all the charm which we find in modern reality, without a thought of Greekism. Every subject in the room is equally beautiful in this particular, but, especially, "Resignation" and "The Spirit's Flight." Mr. Palmer is also faithful and conscientious. There are no works of the day, we are acquainted with, more faithfully executed in keeping with the knowledge of the artist. The texture of surfaces, the care bestowed upon every detail, so remarkably manifest in the "Indian Girl," are worthy of all praise. Many excellences apparent in this exhibition invite study from all who desire to learn something of Art, but we must at present leave them to visitors to discover, through the touchstone of their own feeling. We pass on to another feature of the exhibition, namely the fine taste and liberality with which the collection is arranged. We never saw a more inviting room. Space enough to allow a work to be seen to advantage is a great requisite, and one seldom enjoyed. This exhibition is one of the most interesting and satisfactory of the day.

Architecture.

OUR BUILDING STONES.

NO. IV.

I READ with interest and pleasure the remarks of R. in the December Crayon, notwithstanding his dissent, in some particulars, from me. Something is accomplished when attention is drawn to a subject of so much importance. I presume that R. is as disinterested in the matter, as I claim to be myself. That he has no part nor lot—present or prospective—in any quarry of sandstone, limestone, or granite; that, in this respect, he comes into court with clean hands, and that his object, no less than mine, is to get at the truth in this matter.

With these impressions, and in the most respectful spirit, I proceed to consider the objections and remarks of R., being ready, I trust, to renounce any opinions that I have expressed, when they are clearly shown to be untenable. In my last article, I appealed to some of the monuments in Trinity churchyard, as affording ocular and convincing proof that our sandstones wear better than our limestones; in other words, that time and elemental exposure have less effect upon them. R. thinks otherwise. He gives it as the result of his "observations" there and elsewhere, that the limestones are much more durable than the sandstones." He concedes that the latter are far superior to the former in their retention of the chisel marks; but contends that most of them are sensibly softened, and badly fractured, or fissured, in the direction of their laminae. As a material for monuments, he allows that sandstone is preferable, so far as the legibility of inscriptions is concerned; but he affirms that it is not strong enough to sustain the great pressure to which it must be exposed when used for building purposes.

I was, by no means, unaware of the fact that many of the sandstone monuments are "badly fractured and fissured in the direction of their laminae." The *broken* condition of many of these headstones is not to be ascribed to the action of the weather. In the lawless days of the Revolution, and for several years during the rebuilding of the church, they were exposed to thousands of trampling feet; they were moved, and knocked about, and suffered all sorts of violence. I cannot perceive, after a recent and careful inspection, that, in this respect, one kind of stone suffered more than another. Even if it were so, it proves little or nothing in regard to the case in question, namely, the service which either kind might render, when placed in a solid wall.

In regard to the "fissures" or separation of the laminae, I said nothing, supposing, as I did, that the cause of this "effect-defective," would be evident to all. I had just before remarked on the stratified nature of sandstone, and on the ruinous effect of interposing moisture, whenever the stone is placed on edge. Certainly there can be no more severe exposure than that of the thin slab set vertically—